

AUG -8 1924

©CIL 20474

THE FOOLISH VIRGIN

Photoplay in six reels

Directed by George ~~W. Hill~~ W. HILL

From Thomas Dixon's famous novel of the same name.

*Adaptation and Continuity by Lois Zellner*  
Author of the Photoplay (under section 62)  
Columbia Pictures of U. S.

©CIL 20474

COLUMBIA PICTURES  
presents  
**THE FOOLISH VIRGIN**  
A GEORGE W. HILL production

**W**HEN Jim Owens was but four or five years of age he became the innocent victim of an indolent and cowardly father who spent the better part of his life at moonshining and brow-beating his wife, Nancy.

Eiphan Owens, the father, was insincere and brutal, and one day after he and his associates had been accosted by revenue agents at a still in the woods, he escaped and returned to the log cabin where Nancy was trying to heal a burn that left a life-mark on the boy's arm. Filled with anger and lust for revenge he turned on his wife and accused her of having "tipped" the revenue agents. Not satisfied with insulting her in this manner he sought many other ways of revenge, and after stunning Nancy by throwing her head-long to the floor, grabbed the child and escaped to the city.

It was long before Nancy recovered from the shock, but never recovered fully. For the rest of her life she remained a brooding, unhappy mother. . . .

Twenty years later we find Jim Owens, grown to manhood, living in a section of the city where the underworld is a dominating factor. But instead of emulating the deeds of his father, Jim has completely reformed, and even boasts of it to Chuck Brady, a pal of his, a typical eastsider, sly of hand and eye. "I have learned to travel the straight and narrow," he declares with great pride.

Jim spends most of his time in the laboratory where his father had been wont to practice the gentle art of manufacturing burglars' tools. But Jim has a scientific mind, and instead of following the traits of his father, devotes his energies to perfecting a new coal oil carburetor. When Chuck attempts to dissuade him from pursuing his researches Jim confides in him that the carburetor is no longer a dream but a reality, and that one Charles Spencer would arrive shortly to buy his invention. Chuck laughs but cannot hide his envy of Jim, and laughs again.

And lo and behold! this Charles Spencer arrives, and with him, Lawson Howard, assistant. But Jim does not know that Spencer is one of the cleverest fakirs infesting the city—a plotting rascal capitalizing the brains of other people. They sign a contract, but unlike legitimate deals, the right person is the loser while the wrong one reaps the profits.

In another section of the city lives Mary Adams. She is tall, pretty and attractive, and has come from a small country town in search of a life of happiness. Her living quarters are home-like and inviting. One day Jane Sanderson, a distant cousin and only friend in the city, invites her to a party in Spencer's home. When Mary refuses to go Jane accuses her of being narrow-minded and provincial. To this Mary retorts that she does not care for casual associations with strangers, and that some time she would meet the one man in the world fitting her ideal. But Jane fails to understand the naive, quiet and patient soul of Mary, and laughs loudly, shouting "Oh! you foolish virgin!"

That same evening Mary is found at the party where the spirit of jazz is given vent to with abandon. Like an inevitable tide that drowns everything in its way, this spirit of jazz sweeps everybody into its fold and contaminates them with the waves of passion.

There are young and old there—heroes and cowards that make up the gamut of life—sneaking thieves and apostles of hate—lost souls carried on with the tide that

leads to sin—all wasting in the ebb and flow of a mad orgy of pleasure!

And among these creatures of vile intent—Mary, like a rose blooming in a pot of dirt.

Spencer, vile as usual, and seeking to take advantage of Mary, leads her away to an adjoining chamber, but his plans are ruined by Jim, who steals into his den, intent on some redress for having been cheated of his invention.

In an ensuing fight primitive brutal force is invoked. Madness, like a monster, takes hold of the souls of men and there is a wild scramble in the dark. There are shrieks of terror, guns flash and women are trampled under feet.

And it is out of this ogre of sensuality that Mary and Jim emerge and become the best of friends.

But Spencer, ever plotting and seeking to do away with Jim, shadows them and compels them to escape to the hills. They hide in the same log cabin where Jim had lived as a child but find no trace of his mother. By a strange twist of fate Mary discovers that Jim had lived the life of a thief and, torn with anguish, seeks to return to the city.

In the meantime Nancy is gazing through the window, believing that Jim, who resembles her husband, is really the man she had sworn to kill. A wild madness takes possession of her, old terrors and fears grip her heart, and in a delirium of joy she plunges into the cabin and stabs

her son who drops to the floor unconscious and bleeding.

This is too much for Mary. Torn between gropings of horror and grief, she gazes at them—her mind a blank, and lost as to what to do. God! her lover a thief, his mother a beast of the hills—and she, filled with fear and despair, lost among these.

So she runs out into the night. Her clothes torn and tattered from wandering and stumbling through the woods, she reaches a camp fire where Spencer and Howard and a crowd of drunkards curse God and defy the world, but on recognizing Spencer she steals away. It is morning when Mary drops on the door-step of Dr. Dawson.

Fate is very strange indeed. A keg of alcohol spilled on the camp fire by the drunkards in their madness lights up the whole forest in flames. A high wind fans the fire into all directions, and like a ghost creeping silently in the dark night the flames creep on and on. Huge boulders and heavy timber yield to the conflagration and crash to earth. Terror leads the scanty populace in wild pursuit for safety.

In the meantime Jim had been stopped by Spencer and Howard who, at the points of their rifles, ordered Jim to drive to town where they planned to do away with him. Jim does not resist them as the whole world seems bleak to him. His mother is dead. The doctor had told him Mary is ill and no longer cares for him.

When they are compelled to alight to repair a punctured tire Jim notices the flames spreading and encircling the Dawson home where Mary is confined. In a tingling fight with Spencer he finally frees himself and rushes into the woods, flames daunting his courage. His clothes light up, his body is scorched, but a great human impulse drives him on. If he does not save Mary he might as well perish himself. Jim accomplishes the impossible. He carries Mary out of the flames, and with her the doctor's child who had remained with her.

Mary's search for a life of happiness ends now. She marries Jim and is happy in the thought that she had not been a foolish virgin after all.

#### C A S T

Mary Adams.....	ELAINE HAMMERSTEIN
Jim Owens.....	ROBERT FRASER
Nance Owens.....	GLADYS BROCKWELL
Eiphan Owens.....	ROBERT FRASER
Jane Sanderson.....	PHYLLIS HAVER
Charles Spencer.....	LLOYD WHITLOCK
Mrs. Dawson.....	IRENE HUNT
Dr. Dawson.....	HOWARD TRUESDELL
Sam Allen.....	JACK HENDERSON
Chuck Brady.....	ROSCOE KARNS
Lawson Howard.....	OLIVER CROSS
Dan O'Leary.....	ED BORMAN
Little Boy.....	"SPEC" O'DONNELL

GEORGE W. HILL, Director  
Assistant Director, Frank O'Neil  
Photography—Robert Brodin

**presents**

A GEORGE W. HILL *production*

Mary's search for a life of happiness ends now. She marries Jim and is happy in the thought that she had not been a foolish virgin after all.

GEORGE W. HILL, *Director*  
Assistant Director, Frank O'Neil  
Photography—Robert Brodin





AUG -8 1924

Washington, D. C.

Register of Copyrights  
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following  
named motion picture films deposited by me for registration of  
copyright in the name of Columbia Pictures

THE FOOLISH VIRGIN - 6 reels

Respectfully,

FULTON BRYLAWSKI

The Columbia Pictures  
hereby acknowledges the receipt of two copies each of the  
motion picture films deposited and registered in the Copyright  
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Foolish Virgin	8-8-24	©CLL 20474

The return of the above copies was requested by the said  
Company, by its agent and attorney on the 8th day of  
August, 1924 and the said Fulton Brylawski for himself, and as  
the duly authorized agent and attorney of the said Company,  
hereby acknowledges the delivery to him of said copies, and  
the receipt thereof.

Copies  
ret'd.  
2/2

*W. S. Shumway*  
8/11/24

This document is from the Library of Congress  
“Motion Picture Copyright Descriptions Collection,  
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center  
The Library of Congress